



**THE UNIVERSITY  
OF ILLINOIS  
LIBRARY**

From the collection of  
James Collins,  
Drumcondra, Ireland.  
Purchased, 1918.

9759  
G799  
V.1









Digitized by the Internet Archive  
in 2016



# GREAT PICTURES IN PRIVATE GALLERIES

WITH AN INTRODUCTION  
AND NOTES ON THE PICTURES

CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE

ALL RIGHTS RESERVED

The Three-Colour Blocks for this Work  
were made by  
Messrs. André & Sleigh, Limited, Bushey, Herts.



27 Oct. 27 E.M.R.

3 759  
G 753  
v. 1

# INTRODUCTION.

IN the work published a short time ago by Messrs. Cassell and Company, illustrative of the various public galleries in the United Kingdom, and entitled "The Nation's Pictures," the effort was very successfully made to place before the people, in a popular form, a large series of reproductions of famous modern works, printed in the identical colours of the original paintings, thus going far beyond the mere black and white portrayal of a painting, which was the only form, up to then, in which the reproduction of a picture had been presented. Not unfrequently the chief charm and attraction of a painting rests not so much upon its delineation of form as upon its expression of colour, and consequently the publication of this first work in colour by Messrs. Cassell and Company commended itself, by reason of the accuracy of its colour imitation, not only to the general public, but to the entire artistic fraternity, who recognised at once a valuable contribution to art literature and a most reliable work of reference in ascertaining the colours of a picture. The capability of rendering a picture in colour has materially advanced since this first publication, and the project in the present work of illustrating certain of the private collections of the United Kingdom in facsimile as regards their colour, will without doubt, not only equal the excellent results obtained in the first work of the kind, but surpass it in many instances, in regard more particularly to certain pictures, which on account of their special qualities of colouring present difficulties which it is confidently believed have now been overcome.

The great advantage of the present work lies, of course, in the fact that the pictures portrayed are wholly inaccessible to the generality of the public; even the possibility which a public gallery affords of their being seen, though in distant places, is denied in regard to those now shown, since they are all in private ownership, and even their

whereabouts is known to comparatively few. In this lies the great value of the work. Another important advantage is gained. We are constantly hearing of a disastrous fire at some country mansion, where in many cases valuable and most interesting pictures long adorning the place have perished. We may instance the calamity which took place a few years ago at Eynsham Hall, the country residence of Mr. James Mason, where certain very notable specimens of modern art by our foremost painters met with destruction by fire. No record whatever exists of many of these works; some of them certainly had been reproduced in etching or mezzotint, but no such record of any of them as would be at all comparable to that which the present work essays to produce—where the picture is seen in all its accuracy of colour—a faithful miniature, it may be said, of the original, and a worthy memento of it should that original perish.

In regard to each picture a brief descriptive note is given, serving more fully to interpret the work when necessary. The date of the painting is also given when practicable, and the size of the original picture from which the reproduction has been taken, and also any facts of interest in the career of the picture.

It is with great satisfaction that the publishers are able to record the encouragement they have met with in the present enterprise from all the owners of pictures who have been approached for the purpose of their pictures being reproduced in this work, and they beg to express their acknowledgment and gratitude to them for the facilities afforded by them in making such reproductions, inasmuch as the process adopted is tedious, and has in many instances been properly carried through only at considerable inconvenience and trouble to the possessors of the pictures.

## ROMEO AND JULIET.

From the Picture by FRANK DICKSEE, R.A.,  
in the Collection of Charles Churchill, Esq.

Size of Canvas, 66 by 46 inches.

Exhibited at the Royal Academy, 1884, and  
at the Guildhall, 1897.

Reproduced by permission of Messrs. Arthur  
Tooth and Sons, the owners of the Copyright.

Unlike many other renderings of this popular subject, the position is a perfectly feasible one, and very beautiful in the pure and refined beauty of the slender Juliet's form, and in the absence in the work of exaggeration in any particular. No perilous rope-ladder sways from a dizzy height, no arm is stretched meaninglessly into the air—the portrayal of passion is not disturbed by any of these things, and the beauteous embracing figures, conscious of the growing light, the awakening morn upon the distant hills, are as naturally placed as can be.

*Romeo.* “Look, love, what envious streaks  
Do lace the severing clouds in yonder east:  
Night's candles are burnt out, and jocund day  
Stands tiptoe on the misty mountain tops;  
I must be gone and live, or stay and die.”











## THE FAR WEST COAST.

From the Picture by J. H. C. MILLAR, in the Collection of Mrs. Greenwood.

Size of Canvas, 40 by 50 inches.

Reproduced by permission of Messrs. Henry Wallis and Son.

This imposing aspect of our Western Coast scenery is well and studiously expressed. Familiar to the eye, and recognised at once as true, are the stupendous cliffs and wave-worn rocks that stand like mighty bulwarks, against which the never-resting waters of the Atlantic ceaselessly move; at times in fierce and wasting storm, and at times, as in the present picture, in a gentle, oncoming tide, which meets each jutting rock, not with high, uplifted spray, but with mere fringes of foam.

Air to the full is here, and busy enough are the sea-gulls and guillemots, whose undisturbed home is in these towering heights and shadowy recesses.











## THE OLD GATE.

From the Picture by FREDERICK WALKER, A.R.A., in the Collection of R. E. Tatham, Esq.

Size of Canvas, 52 by 66 inches.

Exhibited at the Royal Academy, 1869, and at the Guildhall in 1892 and 1897. Formerly in the possession of A. E. Street, Esq., and Reginald Vaile, Esq.

The original study in oils for this Picture (size, 36 by 48 inches) is in the Art Gallery of Birmingham.

This beautiful work impresses us chiefly by its true interpretation of springtime. The leafless trees and the cold grey sky are unmistakably accurate. Children are playing at the foot of the time-worn steps, at the top of which is the old gate, through which are passing a comely country girl, with gay shawl and busy basket, and a lady in mourning, to all appearance a young widow. On either side of the gate is a square, sculptured pillar, grey with age, and beyond is the fertile countryside, rich in its promise of the new life which the spring brings. Gently the gate closes behind them, and as they descend a sturdy young labourer passes along the road, spade on shoulder, and with his eyes turning towards them.

The picture ranks as one of the three or four representative performances on which the fame of this artist mainly rests, the others being "The Plough," now in the possession of the Marquis de Misa, and "The Vagrants" and "The Harbour of Refuge" in the National Gallery of British Art.











## ARIADNE.

From the Picture by JOHN LAVERY, R.S.A.,  
in the Collection of Robert Strathern, Esq.  
Size of Canvas, 50 by 40 inches.  
Exhibited at the Guildhall, 1895 and 1904.

Ariadne was the daughter of Minos and Pasiphaë. When Theseus was sent by his father to convey the tribute of the Athenians to Minotaurus, Ariadne, in her love for him, provided him with a thread to enable him to find his way out of the labyrinth. Theseus, in return, promised to wed her, and she accordingly left Crete with him, and they arrived together at the island of Naxos, in the Ægean Sea. Here, as tradition states, Theseus forsook her, and she was left in loneliness in Naxos.

The ancient writers vary in their accounts of the ultimate fate of Ariadne. The prettiest legend makes her the bride of Dionysius, and he is so enamoured of her beauty that he flings the crown he has given her to the sky, where it remains as a brilliant constellation in her honour.

“To her in loneliness and bitter tears  
Bacchus brought love and aid—that she might be  
Bright with unfading stars, he plucked the crown  
From off her brow, and flung it to the skies.  
Through the thin air it flies.  
Sudden the gems are turned to fire; and fixed  
Remain, and keep the semblance of a crown.”

*Ovid.*









## MOORLAND ROVERS.

From the Picture by PETER GRAHAM, R.A., in  
the Collection of Lord Armstrong.

Size of Canvas, 49 by 73 inches.

Exhibited at the Royal Academy, 1876, and  
at the Guildhall, 1890.

A drove of formidable Highland cattle are roaming over a waste of sedgy land; a land of mosses and tall flags and tangled weeds. Whether their way be in water or on land matters little; the broad expanse is theirs, over which the lights and shadows fly and the free air of heaven moves breezily, stirring their shaggy coats. The outline of the darkly shadowed hills on the right is lost in a low-hanging mist; but to the left, where the lower land appears, the sky is clearer, and a cold light is thrown over the lonely spot.











## SUMMER MOON.

From the Picture by LORD LEIGHTON, P.R.A.,  
in the Collection of Mrs. Alfred Morrison.

Size of Canvas, 40 by 52 inches.

Exhibited at the Royal Academy, 1872, and  
at the Guildhall, 1890.

This lovely and romantic composition of two women, beautiful in form and feature, presents an impressive picture. Draped in wine colour and steeped in sleep, the large and tender limbs suggest a poppièd warmth in this dusk of a southern night. The raiment of each is in the full light of the moon, that seems to trail its lustre with sensitive edge over every crease; but the moon itself is not seen, and this admits of the stars, with which the deep sky is studded being more distinctly discerned. Only the loud-singing bird that haunts the thicket of pomegranate breaks the stillness that reigns.

Conspicuous in the work is the painter's accomplished portrayal of the hands and feet, the modelling of which, more particularly of the hands which lie one within the other, points to that command and ease in execution to which his studious application to the delineation of form had brought him.











## THE LADY OF THE SNOWS.

From the Picture by G. H. BOUGHTON, R.A.,  
in the Collection of Mrs. Greenwood.

Size of Canvas, 42 by 34 inches.

Exhibited at the Chicago Exhibition, 1893,  
and at the Guildhall, 1894.

The dull wintry sky and the dreary waste of sea make doubly welcome on the scene the warmly clad and warmly coloured figure of the young girl, wending her way over the snow-covered ground. The Dutch costume of the period, with its silver clasps to the tippet and quaint white-furred muff and red drapery, becomes the sweet face and slender figure, whose charm is heightened by the glow of health. She sedately meets the clear cold air of the district in which her walk is placed; the leafless hedges and rudely blown saplings still betokening the long sleep of winter.











## THE GANDER.

From the Picture by G. H. MASON, A.R.A.,  
in the Collection of R. E. Tatham, Esq.

Size of Panel, 19 by 33 inches.

Exhibited at the Royal Academy, 1865;  
Manchester Jubilee Exhibition, 1887; and  
the Guildhall, 1894.

Formerly in the Collection of Mr. William  
Coltart.

The incident in the picture is the lithe and slender peasant girl who, with arms uplifted, is keeping back a sturdy gander that threatens her; but the real theme of the painter is the sweet peacefulness of rural life and the simplicity and grace of rustic form. In the varied aspects of nature which it was his aim to interpret, few can be found more true or realistic than that depicted in the present work, where the glow of the descending sun still vividly illumines the sky, but deepens the shade on the hills that rise against it, veiling all else in a dim, uncertain light.

It was only during the last fifteen years of his life that the painter occupied himself with such pastoral scenes as this. From their commencement he showed so ardent a devotion to them that it might be reasonably implied he was at no time really in sympathy with those agricultural scenes in the Roman Campagna with which the greater part of his artistic career was identified.













## THE DAMSEL OF THE SANGRAEL.

From the Picture by D. G. ROSSETTI, in  
the Collection of Mrs. George Rae.

Size of Canvas,  $37\frac{1}{2}$  by  $33\frac{1}{2}$  inches.

Painted, 1874.

Exhibited at the Guildhall, 1895.

The Sangrael was believed to be the Holy Vessel from which Christ drank, and gave of the wine to His disciples at the Last Supper. This vessel, it was said, had been brought, after many miraculous adventures, into some unknown place in Britain, and the quest or search for it was the grand and final object of the installation of the famous Round Table.

The painter has represented it as being borne in the hands of a beautiful woman, of whom record is made in the Arthurian legends of Sir Thomas Malory: "Anon there came a dove, and in her bill a little censer of gold, and therewithal there was such a savour as if all the spices in the world had been there. So there came a damsel, passing fair and young, and she bare a vessel of gold between her hands."











## TANTALLON CASTLE.

From the Picture by EDWIN HAYES, R.H.A.,  
R.I., in the Collection of George McCulloch,  
Esq.

Size of Canvas, 41 by 56 inches.

Exhibited at the Guildhall, 1904.

This notable fortress at the mouth of the Firth of Forth was erected about the end of the fourteenth century. The strongest part of the structure is towards the land, for it was there that it was needed, nature supplying ample defence on the remaining three sides in the lofty perpendicular cliffs, at whose base is the ceaseless wash of the German Ocean.

In the beginning of the sixteenth century the castle belonged to the Earl of Angus, and James V. of Scotland had occasion to lay siege to it, but all the artillery at his command was useless against the massive stability of the walls. There are few traces, until this instance, of guns being used for the purposes of siege.

Impressive at all times by reason of its imposing position, a grander aspect is given to it by the conditions under which it is here presented by the artist, where the dark, immovable foundation of the structure is apparent, with the restless waters at its base flooded with light.











## THE SICK CALL.

From the Picture by MATTHEW JAMES LAWLESS, in the Collection of Mrs. Coltart.

Size of Canvas, 25 by 40 inches.

Exhibited at the Royal Academy, 1863, and at the Guildhall, 1894.

The boat crossing this quiet Belgian river is bent on a sad mission. The priest sits silently with folded hands, and his three acolytes are equally affected by the solemnity of the event. The little company are on their way with the Host, to render the last offices to a sick person. Probably the weeping woman in her poor attire is the one upon whom the threatened loss will chiefly fall, while the youth, seated behind the priest, may be the woman's son. His troubled gaze is on the landing stage they are slowly nearing. The stalwart oarsman, sorrowful, too, of aspect, rows with a steady pull, and on the distant shore may be seen some spectators of the boat's course, who reverently kneel as it passes them.

This picture was the last the painter produced; it was full of promise, and his early death in 1864, at the age of only twenty-seven, was much lamented by a wide circle of friends.

It originally bore the text, "Is any man sick among you? Let him bring in the priests of the Church, and let them pray over him."











“THE EVENING SUN HAS GONE TO  
REST 'MONG MOORS AND MOSSES  
MONY O.”

From the Picture by J. JOHNSTONE INGLIS,  
R.H.A., in the Collection of George  
McCulloch, Esq.

Size of Canvas, 50 by 72 inches.

Exhibited at the Royal Academy, 1891, and  
at the Guildhall, 1904.

The dark mountain ranges are made still darker by the heavy rolling clouds, whose shadow enriches with deeper tones all the right of the picture. Thick are the clustering mosses over the uneven stretch of moorland, and very effective, in a pictorial sense, are the pools of water here and there that reflect with varying intensity the vivid lights in the sky. In majesty is the sun sinking to its rest, in a splendour that gives a parting touch of ever-lessening radiance to rocks and weeds, to moss-covered hillocks, and the rough pebbly ways.











## EVANGELINE.

From the Picture by G. H. BOUGHTON, R.A.,  
in the Collection of Michael Tomkinson, Esq.  
Size of Canvas, 50 by 26 inches.  
Exhibited at the Royal Academy, 1880.

The very spirit of the time of the Pilgrim Fathers is in the subject groups and single figures which have come from the hand of this artist in his illustrations of the life of New England. The present example was among the earliest he produced of this character. It is a work of sensitive greys and greens, and represents the noontide of a summer in Acadia, or, as it is now named, Nova Scotia, in the early part of the eighteenth century. The lithe figure of Longfellow's beautiful Puritan maiden bears in either hand "a flagon of home-brewed ale to the reapers."

"Rose Standish" and "Priscilla" are other works similar in character and surroundings to this example. They are quite individual to the artist in their schemes of colour—low harmonies that seem in themselves suggestive of maiden modesty and reticence.









## AMONG THE HILLS.

From the Picture by PETER GRAHAM, R.A.,  
in the Collection of Charles Churchill, Esq.

Size of Canvas, 45 by 72 inches.

Exhibited at the Royal Academy, 1870.

The Scottish School of landscape painters gained a strong addition to its ranks when, nearly forty years ago, Mr. Peter Graham began to attract attention. An example of his Highland cattle pieces has already been given in this work, and later on one of his stupendous coast scenes will be shown. The present scene is inland, "among the hills," where the lights and shadows play upon the rugged slopes, and where the winding pathway changes the view at every turn. Low hang the clouds, throwing the deepest of shadows on the hills to the left, while those on the right catch with a welcome the cheerful gleams of sunlight that break through upon their rough grassy sides.











## THE LAST MOMENTS OF RAPHAEL.

From the Picture by HENRY O'NEILL, A.R.A.,  
in the Collection of Lord Armstrong.

Size of Canvas, 54 by 78 inches.

Exhibited at the Royal Academy, 1866, and  
at the Guildhall, 1890 and 1897.

Formerly in the Collections of Sam. Mendel  
(of Manley Hall) and Baron Grant.

The death of Raphael Sanzio occurred on the 8th of April, 1520, the thirty-sixth anniversary of his birthday; its cause was a malignant fever, which proved fatal after running a course of fourteen days.

It is the time of primroses, some of which are scattered about the apartment. From the open window is seen a corner of the Vatican, and a little to its right the apex of the well-known obelisk in the Piazza of St. Peter. In the distance is the summit of Monte Mario, which already is beginning to catch the evening light. The great painter's friends are around him: Giulio Romano holds his arm, Peruzzi is still further on the left at the head of the bed, with Mark Antonio and Giovanni da Udine beside him. Ecclesiastics are about the foot of the bed, among them the seated figure of Cardinal Bibiana, whose niece was betrothed to Raphael. The presence of the chalice, candle, and monstrance indicate that the last offices of religion have been administered; while the artist's last work, "The Transfiguration," left unfinished, and now in the Vatican, is being unveiled before his dying eyes.









## THE FRINGE OF THE MOOR.

From the Picture by SIR J. E. MILLAIS, Bart.,  
P.R.A., in the Collection of Mrs. Ismay.

Size of Canvas, 53 by 84 inches.

Exhibited at the Royal Academy, 1875,  
and at the Manchester Jubilee Exhibition,  
1887.

This beautiful expanse ranges over a shallow valley, the spot from which it is seen being near the summit of an upland. "Over hill, over dale," the eye is taken, until in the far away blue of the distance the landscape loses itself in tender atmospheric effects. Wonderfully clear is the air, exhibiting with striking distinctness the vivid green of the grass, the lines of hedgerows and sparse trees, the gorse, fern, and clumps of broom. "But why one should paint the fringe of the moor," said John Ruskin, when the picture was first exhibited, "rather than the breadth of it, merely for the privilege of carrying an ugly wooden fence all across the foreground, I must leave modern sentimentalists and naturalists to explain. Vestiges of the painter's former power of seeing true colour remain in the iridescent distance, but now only disgrace the gentle hill-sides with their coarseness of harlequinade."











## MONNA VANNA; OR, "THE LADY WITH THE FAN."

From the Picture by D. G. ROSSETTI, in the  
Collection of Mrs. George Rae.

Size of Panel, 35 by 31 inches.

Painted, 1866; repainted, 1873.

Exhibited at the Royal Academy Winter  
Exhibition, 1883; and at the Guildhall, 1894.

From 1865 to 1875 was the period during which Rossetti produced the superb series of three-quarter-length figures of women. One of the earliest of these was the beautiful "Beloved, or the Bride," and this was followed within a year by the splendid "Monna Vanna" here reproduced. Both of these works were bought direct from Rossetti by the husband of the present owner, and have since been among the most valued treasures of Redcourt, Birkenhead.

The dignity, and almost Venetian splendour, of the seated figure at once absorb the attention. With less heart and intensity of feeling, but with a greater loveliness and serenity, than the renowned "Melancholia" of Albert Dürer, this "fairest of women" seems to find the hours wear as wearily as the disheartened contemplator of the cube. The fair hands toy and entangle themselves impatiently with the long rows of coral beads about her neck, and in her consciousness that homage is her due she turns on the spectator the light of her beautiful countenance. Hair, fan, and gold-embroidered drapery seem to vie with each other to exalt the lovely personality.













## WILD WATER.

From the Picture by B. W. LEADER, R.A.,  
in the Collection of Mrs. Williams.

Size of Canvas, 35 by 53 inches.

Exhibited at the Royal Academy, 1875.

All phases of mountain landscape come with equal ease to the hand of this student of the scenery of North Wales. At times in summer drought a single step will span the narrow thread of water that trickles along the white bed of the stream ; but when the rains come, deluging the mountains and hills, it fills from bank to bank, and its peaceful, winding way is transformed into an oncoming, tumultuous hurry of "wild water." Wantonly destructive of the herbage and young growth along the banks, it stirs the long silence of the valley with its rush over the rocks and steep places that lie in its course.











## THE LAST CHAPTER.

From the Picture by J. DOYLE PENROSE,  
A.R.H.A., in the Collection of J. Bevan  
Braithwaite, Esq.

Size of Canvas, 50 by 64 inches.

Exhibited at the Royal Academy, 1902; and  
at the Irish Exhibition at the Guildhall, 1904.

The picture depicts the closing scene in the life of the Venerable Bede. He was born in 673, and was the first great English scholar. He entered the priesthood at the age of thirty, and spent all his tranquil life in the Monastery of St. Paul at Jarrow, in ardent study of the Scriptures, and in teaching and writing. Of the forty-five works which remained after his death the chief was the "Ecclesiastical History of the English Nation," written in Latin, and first translated by King Alfred. His death occurred on the Feast of the Ascension, 735. He continued in work up to the last, and, though constantly in pain, preserved his usual tranquillity. His anxiety was great to complete his translation into English of the Gospel of St. John, and on the last day of his life he was engaged in dictating its closing chapter. This is the incident which has been so ably and graphically seized by the artist.











## SEA AND LAND WAVES.

From the Picture by H. W. B. DAVIS, R.A.,  
in the Collection of Charles Churchill, Esq.

Size of Canvas, 48 by 84 inches.

Exhibited at the Royal Academy, 1882; and  
at the Manchester Jubilee Exhibition, 1887.

Here a broad expanse of low-lying shore is diversified by groups of cart-horses and their owners. The fresh and strong breeze coming from over the sea blows into waves the long grasses of the land as it does the distant waters which are gently washing shorewards. In regular lines the waters come, but on the land the poppies and clover, and the light, feathery grasses are blown, seemingly, every way in their susceptibility to the air current. Gently the land slopes down to the sea, parcelled out here and there at the more fertile spots. The picture, in all its devotion to detail, its tranquil incident, its fulness of light and air, and close interpretation of nature, is charmingly characteristic of the painter.











# The Lace Industry in Ireland.

By Kathleen M. O'Brennan.

*(The illustrations used in this article have been kindly lent by the Department of Agriculture and Technical Instruction for Ireland.)*

UNLIKE most of her other Industries, the decline of the beautiful Lace Industry was not confined to Ireland alone. During the last century, all over Europe and, indeed, wherever capricious woman has had her sway, the exquisite fabric has been disappearing from the feminine toilette while the lace centres have felt keenly its loss. By thousands the population in those villages, entirely coin-

thrown into the scales of fashion. In the general decline, it is extraordinary that the Industry has been able to exist at all. But it has, and is one of the few of our Art Industries that struggled through the great decay, and while supplying the foreign market, kept alive amongst our peasantry, the few sparks of the artistic that are still smouldering.

Although it is well known that it was the gentlemen



(1) VENETIAN NEEDLE POINT—17TH CENTURY.

(Museum of Science and Art, Dublin).

posed of lace workers, has decreased, as the peasants and villagers were obliged to fly to the large towns for employment.

In Normandy alone whole villages have been depopulated, and in districts to-day where there are perhaps 5,000 workers, up to thirty years ago one could have counted 60,000. Thus, through the decline of this Industry numbers of happy homesteads were destroyed, the joyous little bobbins that for centuries had sung from morning till evening the hymn of happiness and prosperity were cast aside, and beautiful country girls were obliged to fly from their homes, to seek a living, in the impure atmosphere of the city workrooms.

Can we wonder, then, when we look at Ireland, and its impoverished population, that its fate was also

who, when the costume of the period allowed it, first introduced the wearing of lace in Ireland, yet it may now be considered as distinctly a part of the feminine toilette, and it is on Irishwomen almost alone that the revival of our beautiful Industry depends.

Of course there are many grumblers of the present day who, not knowing exactly what to find fault with, think there is too much attention being paid to the revival of hand made lace. There are many things, indeed, to be considered in the case of an article that has been so well superseded by the imitation, and even those deeply interested in the subject say there is enough for the present demand. But the wheel of fashion is turning round, and as the bijou is taking its proper place and shutting out from the market the large

quantity of paste jewellery that within the last fifty years has had such an enormous sale in every country in Europe, so even the dictors of our modes promise us that hand-made lace will again have its day.

Experts, however, tell us that neither the supply nor quality of hand-made lace in Ireland could meet the impatient call of the leaders of fashion, as was proved some years ago in Cork when there was a great demand in Paris for Irish Crochet. Mr. James Brennan, R.H.A., tells us that several persons made large fortunes by dealing in it, and a traveller for one of the large Cork houses said that he could have sold ten thousand pounds' worth in one day if he had the material with him. The result of this demand was that the Crochet workers

of old lace in the Museum of Science and Art, Dublin, and from which copies have been made.

Fig. 2 is also a specimen of seventeenth century lace known as the Gros Point de Venise. It is a small portion of a collar, and shows the bold outlines peculiar to this kind of lace, the raised portions giving it a remarkable effect of richness.

Within recent years the Department has given every encouragement to the lace workers, both in providing drawing masters in the Technical Schools for the teaching of design, and professors to deliver lectures in the Convent Schools, where the best work has been done. A sum of £500 was spent in procuring specimens of old lace for the workers to copy from, while every facility



2. GROS POINT DE VENISE—17TH CENTURY.  
(Museum of Science and Art, Dublin.)

became mere producing machines, they paid no attention to detail or design and turned out such bad work that the people refused to buy it.

The apprenticeship to handmade lace is tedious, especially to the "needle-point" which requires many years before any result is obtained. The Pillow or "bobbin" lace is more rapid, and in consequence more attractive to young girls. In both laces the whole of the fabric is made by hand, which is not the case in those known as Limerick and Carrickmacross laces.

Fig. 1 is an illustration of Italian (Venetian) needle-point lace of the seventeenth century, a fine specimen

was offered for new venture in design. The result of this teaching, together with the prizes given by the Royal Dublin Society, and the various Exhibitions held each year, brought out some magnificent work from the Convent Schools, as well as from private individuals.

Some of the finest needle point lace of a flat description is made at the Convent of the Poor Clares, Kenmare; the Presentation Convent, Youghal; and at the Convent of Mercy, New Ross.

Fig. 3 is an illustration of old flat needle-point from Youghal. It is a very good specimen of its kind, showing very little idea in design, each portion being almost



## ATALANTA

From the Picture by LORD LEIGHTON, P.R.A.,  
in the Collection of Harry J. Veitch, Esq.

Size of Canvas, 26 by 19 inches.

Exhibited at the Royal Academy, 1893; and  
at the Exhibition of Lord Leighton's works  
at the Winter Exhibition of the Royal  
Academy, 1897.

This beautiful work is generally admitted to be the finest of the many heads of stately women which came from Leighton's hand. The spirit of dignity is imprinted on the face, and fully developed womanhood in the lovely form. In these heads was often depicted his own idea of some classic beauty; in the present instance, Atalanta. According to Greek mythology, Atalanta was a famous lover of the chase, who, not willing to lose her virgin's estate, consented to be won only by the suitor who should outstrip her in running; the penalty of her defeating him being the forfeiture of his life. So fleet was she that many brave men, who staked their life against her, lost it. At last came Hippomenes, who, seeing the fate which had befallen others, resorted to the artifice of delaying her in the race by three golden apples, which Venus had given him, and which he threw on the course, one after another, as he ran. These—with a woman's love of the glittering fruit—she tarried to pick up, and was vanquished in the race, becoming, agreeably to her word, the wife of the victor.











## HIGHLAND PASTURAGE.

From the Picture by PETER GRAHAM, R.A.,  
in the Collection of Mrs. Williams.

Size of Canvas, 28 by 20 inches.

Exhibited at the Royal Academy, 1875, and  
formerly in the Collection of J. Dyson Per-  
rins, Esq.

The sense of breadth in this wide expanse of sedgy moorland is heightened by the immensity of space conveyed by the sky. Full of rain, the large clouds are blown across it, and the high white vapoury masses are broken here and there, disclosing the blue beyond. Low down, too, upon the distant hills, the clouds are drifting, and thence to the marshland itself, to add to the moisture already there. It is the home of the rough Scotch cattle, and over it they roam wildly and aimlessly, in the freedom of the fresh airs that blow over this land of rich Highland pasturage.









## CLIFTON GROVE, NOTTINGHAM.

From the Picture by HENRY DAWSON, in the  
Collection of John Brinton, Esq., D.L., J.P.

Size of Canvas, 25 by 38 inches.

A lingering affection for the district in which this scene is laid seems apparent in the care bestowed upon it and its completeness as a composition, for it was at Nottingham that the art which developed so finely in this painter first made itself felt. The lace-making factory in which he was there engaged yielded at last to the wider field into which his artistic nature drew him. He was then twenty-four, and from that time until his death at the age of sixty-seven he pursued, entirely self-taught, his loved avocation, with a sincerity of purpose which has stamped all his work with a distinct individuality.

No Academic honours were bestowed upon him, nor did he seek them, but among artists and connoisseurs he met with the recognition he most coveted.

The present picture can justly claim the lordly expanse of almost Turneresque sky which is the great feature of his best landscapes, with his favourite disposition of scenery, a richly wooded river bank on one side, and the gentle open fields on the other.











## BURCHELL AND SOPHIA IN THE HAYFIELD.

From the Picture by WILLIAM MULREADY, R.A., in the Collection of the Earl of Northbrook.

Size of Panel, 24 by 20 inches.

Exhibited at the Royal Academy, 1847; Manchester Art Treasures, 1857; International Exhibition, London, 1862; and the Guildhall, 1897 and 1904.

The picture illustrates the pretty incident in Goldsmith's "Vicar of Wakefield" where the Vicar and his family are engaged in the hayfield. Among them is his second daughter Sophia, whom Mr. Burchell, their casual acquaintance at the inn, had rescued from the stream a few days previously. He now has visited them at the Vicarage, and accompanied them to the hayfield, where, in the meadow or at the hayrick, he works with vigour, ever at Sophia's side. His attachment to her became obvious when he brought her and her sister Olivia a set of ribbons, of which Sophia's was always the finer. His amiability, wit, and simplicity did not fail to have their attraction for the object of his attention. Here they are seen together in the innocent pastime of making hay, she little thinking that he is in reality the great Sir William Thornhill, of whom so much talk has taken place, and that ere long his devotion to her will raise her from the humble position of a poor Vicar's daughter to that of Lady Thornhill.











## CHILL OCTOBER.

From the Picture by SIR J. E. MILLAIS, Bart., P.R.A., in the Collection of Lord Armstrong.

Size of Canvas, 55 by 73 inches.

Formerly in the Collection of Sam Mendel, Esq., at Manley Hall.

Exhibited at the Royal Academy, 1871; at the Exposition Universelle, Paris, 1878; at the Guildhall Exhibitions, 1890 and 1897; and at the St. Louis Exhibition, 1904.

Reproduced by permission of Messrs. T. Agnew and Sons.

The scene is a backwater of the River Tay, at a spot known as Sedgy Den.

“Ever the weary wind went on,  
And took the reed-tops as it went.”

“Simple as it was,” said the painter, “the scene had impressed me for years before I painted it. The railway between Perth and Dundee passes the spot where I stood, with danger on either side: the tide, which near carried away my platform, and the trains, which threatened to blow my work into the river. I chose the subject for the sentiment it conveyed to my mind, and I am happy to think the transcription affects the public in like manner, although many of my friends at the time were at a loss to understand what I saw to paint in such a scene. I made no sketch for it, but painted every touch from nature on the canvas itself under irritating trials of wind and rain. The only studio work was in connection with the effect.”

The picture was the first landscape dissociated from human incident which Millais painted. He relied for its charm entirely on the poetic feeling which the reeds and the water and the low grey sky could of themselves convey.











## THE DRONE

From the Picture by ARTHUR HACKER, A.R.A.,  
in the Collection of Michael Tomkinson, Esq.  
Size of Canvas, 28 by 36 inches.  
Exhibited at the Royal Academy, 1899.

All the beauty of the foxglove in its many colours is thrown into relief by a depth of dark leafage, and into this congregation of colours comes many a honey-loving and honey-gathering bee, the worker and the non-worker, the industrious and the idle. A large drone, earning nothing for all its loud humming, has caught the notice of the stately lady, herself an idler, who wanders amid this paradise of blooms, and seems at the moment to be in contemplation of her own life, as being possibly no less indolent and useless than that of the drone.











## A FRESH MORNING OFF THE MUMBLES.

From the Picture by EDWIN HAYES, R.H.A.,  
in the Collection of John Brinton, Esq.,  
D.L., J.P.

Size of Canvas, 26 by 42 inches.  
Painted, 1870.

The rocky promontory known as the Mumbles Head, which juts out on the west side of Swansea Bay in South Wales, is often the scene of heavy seas; even on a fresh morning, such as is here pictured, there is much turbulent water, and the coast is fringed with spray. With experienced skill, and with the knowledge of a Stanfield on the painter's part, the waters are painted hurrying to the shore, and the true effect of wind and water is given in the shipping introduced. In this the most animating incident is the venturesome fishing boat as it runs athwart the bows of the large full-sailed merchantman. Though the heavy clouds on the right betoken bad weather, the gleams in the offing and the breaking clouds on the left are enticing, even to the wary fisherman, and out he is sailing.













## MRS. NOEL GUINNESS AND HER CHILD.

From the Picture by WALTER F. OSBORNE, R.H.A., in the possession of Noel Guinness, Esq.

Size of Canvas, 55 by 61 inches.

Exhibited at the Royal Academy, 1898, and the Irish Exhibition at the Guildhall, 1904.

This prominent portrait and genre painter of Irish nationality was highly esteemed for many excellent productions, a great number of which successfully challenged criticism in the Irish Loan Exhibition at the Guildhall in 1904. Although his work, like that of almost every painter, is unequal, it is all sound, showing earnest study and effort. This is distinctly instanced in the present portrait group, where a difficult arrangement of values in light and shade on a large surface, and a delicate scheme of colour, in no way detract from the actual portraiture of the mother and child, and add immeasurably to the work in an artistic sense.

Osborne's comparatively early death in 1903 was a matter of great regret to a large circle of brother artists, who, in testimony of their esteem for him and his work, subscribed for and presented to the permanent collection at the Guildhall, London, a typical canvas by him, entitled "An October Morning."









## GREEN SUMMER.

From the Picture by SIR E. BURNE-JONES,  
Bart., R.W.S., in the Collection of Mrs.  
Coltart.

Size of Canvas, 9 by 11 inches.

Exhibited at the Royal Water-Colour Society,  
1865; at the New Gallery, 1892 and 1898;  
and at the Guildhall, 1896.

This group of eight—one reading and seven listening—was painted in the earlier years of Burne-Jones's career, before ever the world in general had had an opportunity of seeing his work. The sentiment is of that gentle and tranquil character which embodies the idealism of life

“There is sweet music here that softer falls  
Than petals from blown roses on the grass.”

On the margin of a running stream, with a thick wood of slender-stemmed trees on the opposite bank, the peacefulness of life is drawn around this evidently prearranged gathering; melodiously falls the reading from the illuminated book, and with perfect understanding and accord are the words welcomed.

The purple of the reading girl's dress, and the red sleeve of her immediate neighbour, constitute the only relief in the picture to the preponderating greens in the leafage and garments.











## SWEET IS EVENING'S TRANQUIL SPELL.

From the Picture by DAVID MURRAY, R.A.,  
in the Collection of Charles T. Harris, Esq.

Size of Canvas, 48 by 74 inches.

Exhibited at the Guildhall, 1892.

With the long summer day drawing to a close the sheep are beginning to nestle down for the night, and milkmaid and shepherd lad meet for the interchange of talk and for the pretty piping which from of old has belonged to the watcher of sheep. The spell of evening tranquillizes the scene, the fading radiance illumining the sweet fruit-blossom, and catching with its warm glow the two young peasants, whose company is pleasant one to the other, just for a transient moment, at the end of the day's toil. Swiftly the golden light will now disappear, for between the trees the cold grey clouds may be seen advancing to veil it.















## THE MORNING OF ST. VALENTINE.

From the Picture by J. C. HORSLEY, R.A., in  
the Collection of Frederick Elkington, Esq.

Size of Canvas, 25 by 29 inches.

Exhibited at the Royal Academy, 1863.

Formerly in the Collections of Mr. William  
Holmes and Mr. Schlötel.

This is an excellent specimen of the work of the painter, and of a style very much in vogue at the time it was painted. Colour, vivacity, and a pleasant incident are all apparent in the picture. The skilful touch is in the comparison the fair recipient of the valentine is making between what she reads in the flattering missive and what she sees in the mirror. The messenger, too, who has brought it seems to know all about it, as does the prudent serving maid who opens the door to him. Effective accessories are about the room, such as the red swansdown-trimmed cloak, the black spaniel, and the shadowed panelled background.









## LLYN GWYLLEM.

From the Picture by B. W. LEADER, R.A., in  
the Collection of John Brinton, Esq., D.L., J.P.

Size of Canvas, 34 by 55 inches.

Painted 1867.

The present example of this noted landscape painter exhibits the care and close study of mountain form with which he diligently occupied the earlier portion of his career, and the outcome of which is the facility and truthfulness displayed in the execution of his later works. The silent depths of the lake are impressive, and would convey a deeper sense of loneliness and solemnity in the shadowed reflections of the rocky heights, but for the lively greens of the low water marge in the foreground, and the group of cattle, which the painter, with much skill, cheerily introduces.











## A BRETON PEASANT GIRL.

From the Picture by GEORGE CLAUSEN, A.R.A.,  
A.R.W.S., in the Collection of H. L. Florence,  
Esq.

Size of Canvas, 19 by 12 inches.

Exhibited at the Guildhall, 1895.

For unity and gentle harmony of colour this little work possesses an aspect of completeness which is entirely charming to the eye. The greys, blues, and greens, are all perfected by the ruddy warmth of the child's complexion and by the colour of the earthenware jar she is carrying.

The charm of this painter's work is the touch of nature he imparts, in a form which enables us all to pronounce upon its truth. The sense of air blowing over the fresh flat lands of Essex, where many of his subjects have been laid, at once arrests the spectator. In the present instance the village of Quimperlé in France, some eight miles from the Bay of Biscay, picturesque alike for its houses and its people, has given him the material towards which his sympathies lean, as that same district has afforded it to many other notable men, such as Jules Breton, Dagnan-Bouveret and Bastien Lepage.















## EVENING IN SURREY.

From the Picture by VICAT COLE, R.A., in  
the Collection of Frederick Elkington, Esq.

Size of Canvas, 30 by 50 inches. Painted 1871.

In this kind of English scenery the hand of Vicat Cole was well practised. Rich verdure, ripened corn, azure distance, and a golden warmth of afternoon sky, were elements he often chose, and to these he added at times the rare touch, which associated poetic feeling with his work.

This occurs in the present example, where the rich decaying leafage and the garnered and ungarnered corn recall the lines—

“When looking on the happy autumn fields  
And thinking of the days that are no more.”

Very true to nature indeed were most of the works of this pleasing painter, and few were more welcome than those he produced of this type, where happy composition and abundance of colour sustained the accurate record of nature, without the mannerism of his contemporary, in similar subjects, old John Linnell.











## A PASTORAL SYMPHONY.

From the Picture by G. H. MASON, A.R.A.,  
in the Collection of Lady Wantage.

Size of Canvas, 28 by 72 inches.

Formerly in the Collection of E. L. Benzon,  
Esq.

Exhibited at the Royal Academy, 1869 and  
1901; Manchester Jubilee Exhibition, 1887;  
Guildhall, 1890; and Chicago, 1893.

The scene is taken from a rising ground which overlooks a blue expanse of sea. In the foreground two young peasant girls, one with uplifted castanets, the other holding up her pinafore with both hands, are dancing to the piping of a shepherd lad, at whose side they have thrown their afternoon's gleanings. Warm with summer, the cornfields slope down towards the wooded shore and to the gentle depression where nestles the quiet homestead.

The scene is after Mason's own heart, to which appealed, in unbounded measure, the peaceful incidents of English country life. In the present instance he brings into association peace, content, and innocence, which together form a charming idyll—peace on the sea, content on the land, and innocence in the happy children at play.

The study for the landscape, made in the Isle of Wight, was once in the possession of Lord Leighton.









## VENICE: THE COLLEONI MONUMENT.

From the Picture by JAMES HOLLAND, in the Collection of Frederick Elkington, Esq.

Size of Canvas, 40 by 50 inches. Painted 1845.

Formerly in the Collection of Edwin Heritage, Esq.

Of the multitude of pictures of Venetian scenes and architecture by this brilliant and devoted painter the present example is one of the most important. Interesting in its old-world aspect would the well-known Piazza be in any case, but the presence in it of the famous monument to the great condottiere, Bartolommeo Colleoni, by Andrea del Verrocchio, brings an exalted dignity into the scene, of which the painter has verily made the most. Verrocchio, celebrated for his works in bronze, flourished in the fifteenth century, and the statue is one of the three greatest equestrian statues in the world.

The introduction of the two gondolas, with their gaily attired occupants, gives an air of animation to the scene, in pleasant contrast to the sombre antiquity of the School of St. Mark on the left; while the rich robes of the senators, and the bright costumes of the women standing about, give some idea of the colour which enlivens the beautiful city.











## AFTER THE BALL, VENICE.

From the Picture by F. RUBEN, in the Collection of H. L. Florence, Esq.

Size of Canvas, 18 by 29 inches.

In this city of romance and gaiety the hour has come when the light of the moon is paling before the first chill breath of morn. The night's festivity is over, and the last of the company are lingering in the refreshing air by the water, probably waiting for their gondolas. Coquetry on the part of the fair mask has been met by corresponding gallantry, and serious seems the episode in the foreground, where at last the mask is being removed, and the enamoured courtier seizes the small hand in his. Not without apprehension is the situation, for the faithful chaperon is giving warning of the proximity of one who may have something to say.

Beauty, emotion, and intrigue, so associated with this beautiful city, are ably brought into play by the painter, and a very clever interpretation is given of the time that exists between the dawn and the actual sunrise.











## A WELSH WATERFALL.

From the Picture by JOHN SYER, in the  
Collection of H. L. Florence, Esq.

Size of Canvas, 36 by 54 inches.

Painted, 1875.

This excellent artist, under whom the popular landscape painter, B. W. Leader, is said to have studied, was a conscientious and most painstaking man, in his study of rocks and mountain form, with which he more particularly identified himself. A most persevering effort to faithfully render what he saw, with a curious freedom from mannerism, and a most lively sense of the movement of water, as it rushes headlong beneath the frail bridges, or over and between the obstructing rocks, are characteristics notably observable in his works.

In the present picture the art of making the landscape attractive lies in the dexterous way in which the deep grey clouds on the right are used to throw up the golden autumn leafage, and in the illumined clouds on the left, which give to the descending water an impetuosity that would otherwise be less pronounced; air, movement, and force are skilfully interpreted.

Syer formed his style chiefly upon that of Müller, but exhibited greater delicacy and reticence in his handling.











## THE SEVENTH DAY OF THE DECAMERON.

From the Picture by P. F. POOLE, R.A., in  
the Collection of Sir James Joicey, Bart.,  
M.P.

Size of Canvas, 48 by 75 inches.

Exhibited at the Royal Academy, 1855, and  
at the Guildhall, 1897.

This romantic work was inspired by Boccaccio, and illustrates Philomena's song by the side of the beautiful lake, in the Ladies' Valley. Hither has come this party of ladies and gentlemen from the plague-stricken Florence. They are not lacking in the rich and gay attire of the period, and the colours are indicated by the painter without any disturbance of the mystic glow which pervades the scene. Eleven figures are grouped around the fair singer in various positions of studied elegance, as the happy words are sung to her own harp's accompaniment :

“What was the charm I cannot rightly tell  
That kindled in me such a flame of love  
That rest nor day nor night I find.  
Now of nought else will I  
Discourse. Quick to thy bosom come me strain.  
The sheer thought bids me sing like lark at morn.”

In the dim, uncertain light the six-hundred-year-old story is treated as romantically and with as deep a poetic feeling as it could be.















## THE MEMNON STATUES, THEBES.

From the Picture by FRANK DILLON, R.I.,  
in the Collection of Lady Wantage.

Size of Canvas, 31 by 60 inches.

Exhibited at the British Institution, 1863.

These colossal statues represent the King Amenophis III., and stand before the ruins of his temple, on the "dromos" or paved way by which the edifice was approached. They are each carved out of a single block of red sandstone, in height sixty-one feet, or, with the crown which was originally there, nearly seventy feet. One of them went by the name of "The Vocal Memnon," on account of a musical sound which was emitted each day from it soon after daybreak. This sound is said to have first been heard after the shattering of the statue by an earthquake, B.C. 27, and to have ceased on the repair of the statue by Septimus Severus, A.D. 196.

Tennyson, in "The Palace of Art," refers to this sound :

"And from her lips, as morn from Memnon, drew  
Rivers of melodies."

The effect in the picture is that of early morning, and a rosy light falls on the upper part of the statues, and on the range of mountains beyond. At the foot of the statues, in the cool shadow, an Arab is ploughing the land with oxen.









## THE BLESSED DAMOZEL.

From the Picture by D. G. ROSSETTI in the  
Collection of Mrs. Williams.

Size of Canvas, 68 by 37 inches.

Exhibited at the Royal Academy Winter  
Exhibition, 1883, and at the Manchester  
Jubilee Exhibition, 1887.

Formerly in the Collection of Mr. W.  
Graham.

This picture, painted when Rossetti was forty-six, is an illustration of the poem written by him when he was twenty-two and published in 1850 in the second number of *The Germ*.

“The blessed damozel leaned out  
From the gold bar of heaven.

She had three lilies in her hand,  
And the stars in her hair were seven.”

A beautiful girl dying in youth is awaiting in heaven the coming of her lover, and from a fullness of rose blooms is gazing down towards the earth over a golden parapet. Behind her, in the mazes of a celestial garden, reunited lovers are rapturously embracing, while beneath her are two ministering spirits bearing green palms with which to welcome others who come. Their blue wings are ready to expand in flight adown the heavenly road by which the lovers come—her own lover in time it may be, “For he will come,” she said—and between these two appears the infant head of a seraph with manifold wings of a dark green, and with an expression which presages sorrow and loss.

Another version of this beautiful subject, 59 by 31 inches, was completed in 1879, and passed into the collection of the late Mr. F. R. Leyland, at whose death in 1892 it was sold at Messrs. Christie’s.











## ON THE RIVER LLUGWY, NORTH WALES.

From the Picture by B. W. LEADER, R.A.,  
in the Collection of Mrs. Greenwood.

Size of Panel, 10 by 14 inches.

Painted, 1900.

Who has interpreted the scenery of North Wales with such truth, light, and atmosphere as this long-practised and accomplished painter? Whether it be bold mountain form, or the silent stream with its grey pebbly marge, the green recesses of woodland, or the rocky torrent, he has dwelt among them all, and painted them with a singular sympathy with all that is attractive in them, and with a true apprehension of their distinctive characteristics.

In the present instance he gives us one of those gentle bends in the pretty river which runs from the Mymber lakes at the foot of Moel Siabod and winds along through Capel Curig on to Bettwys. It is placid now, with its water shallow, in the dry heat of summer, but with the rains a different spectacle is presented: then the silver strand is covered, the verdant banks are full to overflowing, and a headlong rush of water transforms the scene from the peaceful tranquillity that now prevails









W. L. L. D. E. K. 1009







## LOST SHEEP.

From the Picture by H. W. B. DAVIS, R.A.,  
in the Collection of Charles T. Harris, Esq.  
Size of Canvas, 24 by 36 inches.

Exhibited at the Royal Academy, 1885, and  
at the Guildhall, 1894.

The sheep have strayed far away from their pasture, and now, when the sun is sinking and darkness is beginning to gather over the unfamiliar and sterile soil, their concern is evident. In the shadowy light the loneliness of the landscape, with its deserted heath and brambly ways, is skilfully employed by this experienced student of animals to give a greater effect to the dazed look of the sheep, which expresses with striking truth the consciousness that they are lost.











## THE CRADLE OF THE SEABIRD.

From the Picture by PETER GRAHAM, R.A.,  
in the Collection of S. B. Joel, Esq.

Size of Canvas, 66 by 51 inches.

Exhibited at the Royal Academy, 1872.

Formerly in the Collection of Mr. Snowden  
Henry.

When this notable artist paints the sea it is invariably associated with rocks or cliffs and wildfowl. Here in the earliest picture of the kind painted by Peter Graham the stupendous cliffs that tower along parts of our northern coast to the height sometimes of nearly a thousand feet, are the haunt of myriads of seabirds. The dark recesses and weatherworn crevices have been the cradle and home of the wild feathered tribes from time immemorial. Vessels may be shattered at their base, and the remorseless waves, often straight from the Atlantic, may beat against them, but the life of the bird is not touched. Year after year it increases and multiplies in these rugged and dangerous spots, where the gun of the sportsman is never heard; the vast cradle is undisturbed, and its "dim silences" are broken only by the roar of the waters or the cry and call of the seabird.











“TREES OLD AND YOUNG. SPROUTING  
A SHADY BOON  
FOR SIMPLE SHEEP.”

From the Picture by EDWARD STOTT in the  
Collection of Charles T. Harris, Esq.

Size of Canvas, 23 by 30 inches.

Exhibited at the New Gallery, 1899, and at  
the Guildhall, 1900.

This very original painter combines a remarkable truthfulness to nature with a most ardent study of the higher principles of impressionism. Each tree, figure, stream or field occupies its proper place. No undue emphasis is given in any part of the work; the diffusion of the sun's light and the disposition of shade reveal no exaggerated touch, so tempting to the inexperienced eye and unpractised hand; enough is given, and no more, to enable us to realise the painter's aim in whatever his perceptive eye and well-constrained hand can command in the interpretation of nature.

Here sunlight and shadow mingle by the side of a piece of water, in which is significantly indicated the burning blue of the sky that spreads above.















## THE LIGHT THAT FAILED.

From the Picture by ALFRED PARSONS,  
A.R.A., in the Collection of H. L. Florence,  
Esq.

- Size of Canvas, 15 by 20 inches.

Vivid are the brilliant red garments against the preponderating greens of this quiet spot. Is their fair wearer, in these last lights of the day, engrossed in Rudyard Kipling's well-known story? Slowly the day is dying, and shadows are creeping over the fruitful and fragrant garden; the parting lustre of the sun is still seen through the large branches on the left, but dimmer and dimmer grows the gravel walk, and darker the heavy shrubs that border it. Sunflower and petunia, roses and fuchsias, and even the scarlet of the dress will soon be lost for want of "the light that failed."











## FLOWING TO THE SEA.

From the Picture by SIR J. E. MILLAIS,  
Bart., P.R.A., in the Collection of Sir James  
Joicey, Bart., M.P.

Size of Canvas, 55 by 73 inches.

Exhibited at the Royal Academy, 1872.

This breezy work was one of the first examples of the painter in which the landscape formed the principal feature. Much animation has been brought into it by the bold introduction of the two Highlanders, whose brilliant uniforms would have severely detracted from the landscape in any other hands than Millais'; but the flowing river, with its broad stretch of grey, and the opposite bank, with its dark woodland and vivid harvest fields, are brought up to just the right accent of colour, so that landscape and figures are in entire harmony one with the other.

It is Waukmill Ferry, on the River Tay, four miles from Perth, which Millais pictures, and the two men are waiting for the ferry to take them across, one of them beguiling the time by talking with the milkmaid who belongs to the farmhouse on the bank.

The picture was the companion to one entitled "Flowing to the River," exhibited also in 1872, and now in the possession of Mr. Samuel Lewis.











## THE EARLS OF DESMOND AND ORMOND.

From the Picture by DANIEL MACLISE, R.A.,  
in the Collection of Lady Dalton Fitzgerald.

Size of Canvas, 48 by 96 inches.

Exhibited at the Royal Academy, 1870, and  
at the Guildhall, 1890 and 1904. It was  
the artist's last exhibited work, and was sold  
at Christie's, with his other effects, while it  
was still hanging on the Academy walls.

The picture illustrates the lawlessness of the times in Ireland in the fifteenth century. The broad estates of the two earls adjoined one another. The Earl of Desmond was the head of the Fitzgerald family in Munster, and the Earl of Ormond was chief of the Butler family. There were incessant disputes between the two families, and, whereas at the present day they would be settled by a judicial court, they were then determined at the point of the sword. It was in one of these *mêlées* that the Earl of Desmond, being wounded and taken prisoner, was borne from the field on a litter, slung across the shoulders of some of Ormond's men. "Where now," cried they, "is the great Earl of Desmond?" "In his proper place, on the necks of the Butlers," was the fierce and witty retort of the disabled combatant. With one hand uplifted in defiance, the other is given to the sorrowing wife, who wearily follows him, while behind paces the prisoner's horse. The winding road marks the course down which the group have hurriedly come, not unexpectant at an attempt at rescue, as is seen by the anxious backward glance of the leader.















# GREAT PICTURES IN PRIVATE GALLERIES

REPRODUCED  
IN COLOUR

## CONTENTS

"TREES OLD AND  
YOUNG, SPROUTING A  
SHADY BOON FOR  
SIMPLE SHEEP."

By Edward Stott.

THE LIGHT THAT  
FAILED.

By Alfred Parsons, A.R.A.

FLOWING TO THE  
SEA.

By Sir J. E. Millais,  
Bart., P.R.A.

THE EARLS OF DES-  
MOND AND ORMOND.

By Daniel Maclise, R.A.

“CASSELL & COMPANY LTD.”  
LONDON · PARIS · NEW YORK  
AND MELBOURNE



**IMPORTANT NEW FINE ART WORK.**

*First Fortnightly Part Now Ready, price 7d. net.*

**The National  
Gallery of British  
Art**

*(The Tate Gallery).*

Illustrated with Beautiful Rembrandt Photogravures and Reproductions of all the principal pictures in the Gallery. With Introduction by Sir Charles Holroyd, Keeper of the Gallery.

CASELL & COMPANY, LIMITED, *London; and all Booksellers.*

**A NEW DEPARTURE IN  
PUBLISHING ENTERPRISE.**

**Binding Covers presented to Subscribers.**

In the First Fortnightly Part of the NEW and ENLARGED EDITION of **FAMILIAR WILD FLOWERS**, by F. E. HULME, F.L.S., F.S.A., to be published April 27th, price 6d. net, will be found an announcement of extraordinary interest. It will there be explained that it has been arranged to supply subscribers to this New Issue with *Covers for Binding* the Parts into Volumes *free of charge*. This Edition will contain no less than

**320 Beautiful Coloured Plates.**

CASELL & COMPANY, LIMITED, *London; and all Booksellers.*

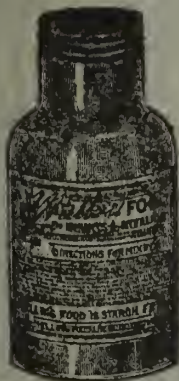


## WORLD'S FAIR, ST. LOUIS.

**MELLIN'S FOOD** has been awarded **THE GRAND PRIZE** over all other Infants' Foods. This is the highest award of the Exhibition, and higher than the Gold Medal.

MELLIN'S FOOD BISCUITS—GOLD MEDAL. MELLIN'S FOOD CHOCOLATE—GOLD MEDAL. MELLIN'S LACTO GLYCOSE—SILVER MEDAL.

# MELLIN'S FOOD



*Prepared as directed is rich in those substances which nourish and sustain children and sick persons.*

Always uniform, easily prepared, speedily digested and absorbed.

In all cases where MILK FALLS UNDER SUSPICION use Mellin's LACTO Glycose.

## PRACTICAL ART MANUALS.



**Marine Painting in Water Colour.** By W. L. WYLLIE, A.R.A. With 24 Coloured Plates. 5s.

**Landscape Painting in Water Colours.** By J. MACWHIRTER, R.A. With 25 Coloured Plates. 5s.

**How to Draw from Models and Common Objects.** By W. E. SPARKES. Illustrated. 3s.

**How to Shade from Models, Common Objects, and Casts of Ornaments.** By W. E. SPARKES. Illustrated. 3s.

**Marine Painting.** With 16 Coloured Plates by W. MAY, R.I. 5s.

**A Course of Painting in Neutral Tint.** With 24 Plates by R. P. LEITCH. 5s.

**A Manual of Oil Painting.** By the Hon. JOHN COLLIER. 2s. 6d.

**A Primer of Sculpture.** By E. ROSCOE MULLINS. 2s. 6d.

**The Art of Using and Making Sketches.** By G. FRAIPONT. With 50 Illustrations, and Preface by EDWIN BALE, R.I. 2s. 6d.

**Studies in Animal Painting.** With 18 Coloured Plates from Water-colour Drawings by FREDERICK TAYLER. 5s.

CASSELL & COMPANY, LIMITED, London; and all Booksellers.

All enquiries for samples and all other orders to be sent to Belfast.  
**IRISH COLLARS, CUFFS, AND SHIRTS.**  
Collars. LADIES', from 3/11 per dozen. GENTS', 4-fold, 4/11 per dozen. Cuffs for Ladies or Gentlemen, from 3/11 per dozen. Shirts. Fine quality Long Cloth, with 4-fold Linen Fronts and Cuffs, 3s/6 per 4-doz. (to measure, 9/- extra). N.B.—OLD SHIRTS made as good as new for 14s. the half-dozen. By Appointment to the King and Princess of Wales. ROBINSON & CLEAVER, LTD., BELFAST; AND AT 166 TO 170, REGENT ST., LONDON.

### C. BRANDAUER & CO., Ltd., CIRCULAR-POINTED PENS.

Seven		Seven
Prize		Prize
Medals		Medals

Neither Scratch nor Spurt.

Attention is also drawn to the New Patent Anti-Slitting Pens.  
Sample Box of either series. 7d.

### THE

Sale and Exchange Cols. of "WORK" (The Illustrated Journal of Handicrafts), One Penny Weekly, is undoubtedly one of the

### BEST

channels for disposing of Books, Cycles, Lathes, Musical Instruments, Photographic Apparatus, etc. etc. Why not give this

### MEDIUM

a trial? Terms: One halfpenny per word; minimum charge, 4d. Trade advertisements, 6d. per line, averaging 9 words.

Apply to the Publishers, CASSELL & COMPANY, Limited, La Belle Sauvage, London, E.C.

**COLOUR.** AN ELEMENTARY MANUAL FOR STUDENTS.  
By A. H. CHURCH, M.A., F.C.S., etc. With Six Coloured Plates and numerous Illustrations. 3s. 6d.

CASSELL & COMPANY, LIMITED, London; and all Booksellers.



# ROCK LIFE

ASSURANCE COMPANY.

**WEALTH—SECURITY—STABILITY.**

**DIRECTORS:**

SIR JOHN WOLFE BARRY, K.C.B.

WILFRID ARTHUR BEVAN, Esq.

THE RIGHT HON. ST. JOHN BRODRICK, M.P.

GEORGE CROSHAW, Esq.

COL. ALFRED GEORGE LUCAS, C.B., M.V.O.

THE RIGHT HON. LORD MONK BRETTON, C.B.

SIR CHARLES RUGGE-PRICE, BART.

GODFREY BLUNDELL SAMUELSON, Esq.

ALFRED SAVILL, Esq.

THE HON. FITZROY S. K. STEWART.

THE HON. CHARLES HEDLEY STRUTT, M.P.

LORD EDMUND BERNARD TALBOT, M.P.

**Paid in Claims upwards of £12,300,000.**

**Profits divided amongst Policy-holders upwards  
of £4,402,600.**

## **Investment Policies.**

**LOW PREMIUM RATES FOR WITHOUT PROFIT AND DEFERRED  
PROFIT POLICIES.**

**LEASEHOLD SINKING FUND POLICIES.**

**PROVISION FOR OLD AGE — PENSIONS.**

***Annuities for Life or for Fixed Terms.***

**Workmen's Compensation and Employers' Liability Insurance.**

**PERSONAL ACCIDENT—BURGLARY—FIDELITY  
INSURANCE.**

**BRANCH OFFICES:**

**BELFAST, BIRMINGHAM, CARDIFF, DUBLIN, EDINBURGH, GLASGOW,  
LEEDS, MANCHESTER, and NORWICH.**

**CHIEF OFFICE:**

**15, NEW BRIDGE STREET, LONDON, E.C.**

**GEORGE S. CRISFORD, Actuary.**

**APPLICATIONS FOR AGENCIES INVITED.**















UNIVERSITY OF ILLINOIS-URBANA  
Q. 759 G799 C001 v.1  
Grael pictures in private galleries : wl



3 0112 089698234